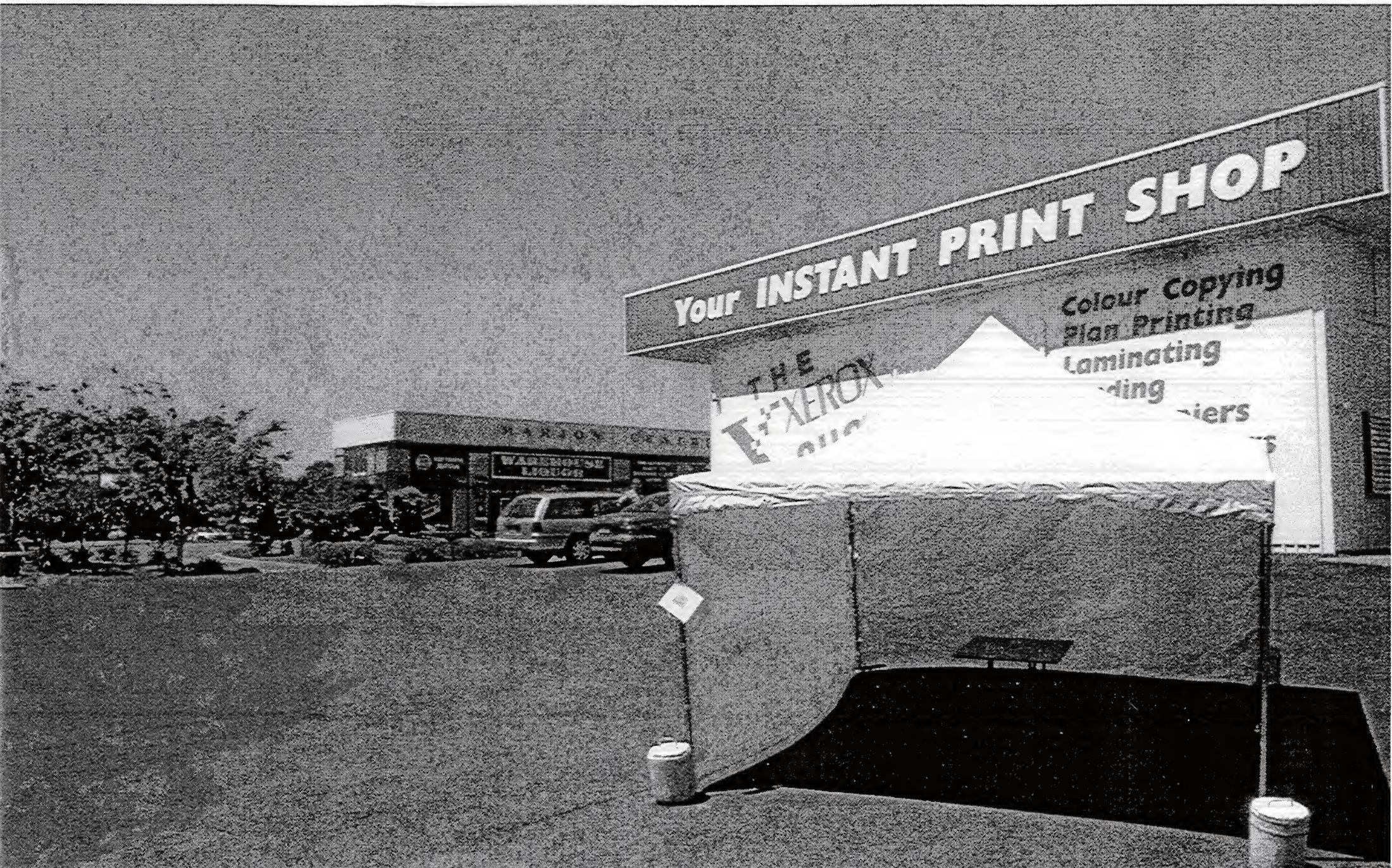
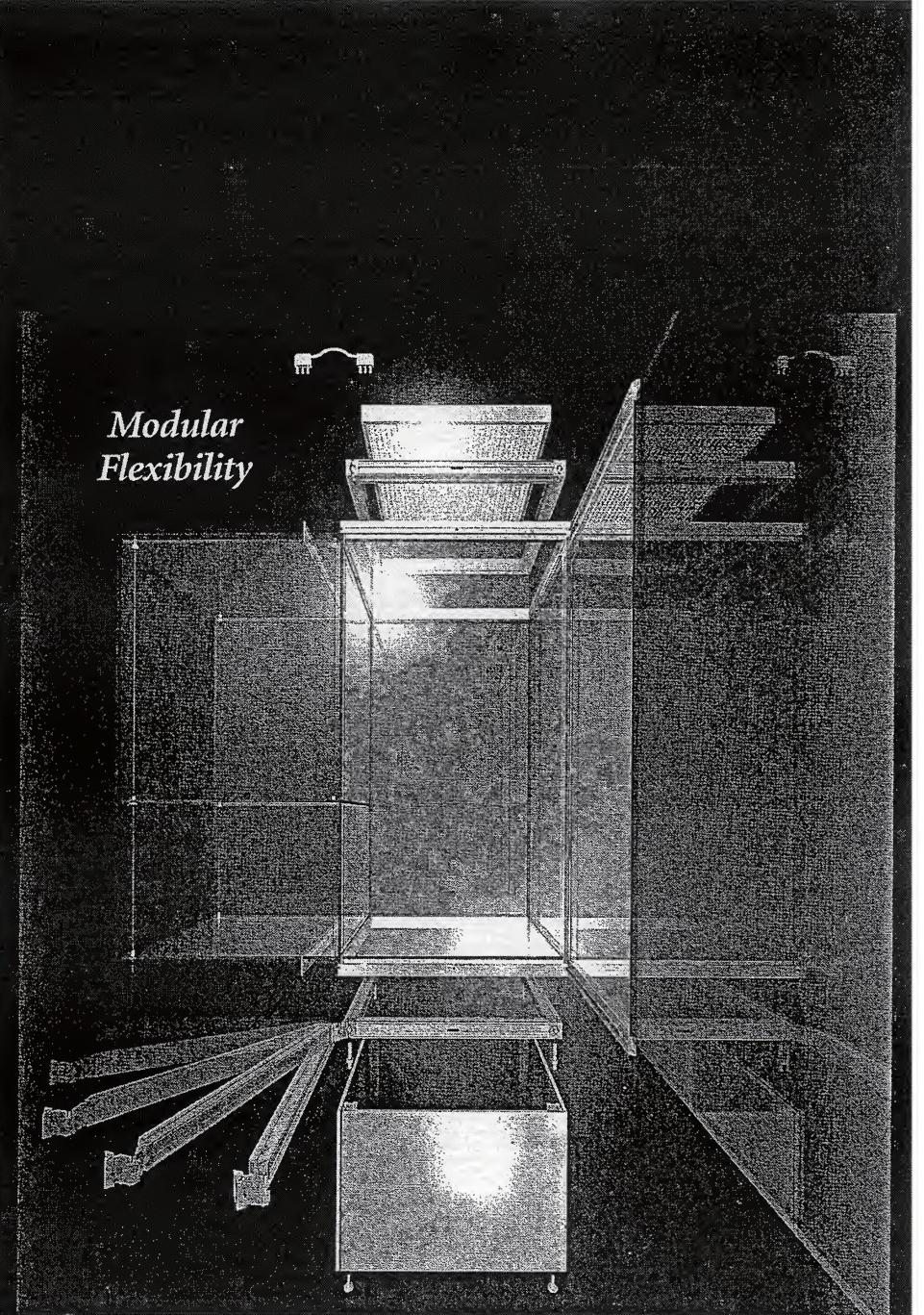


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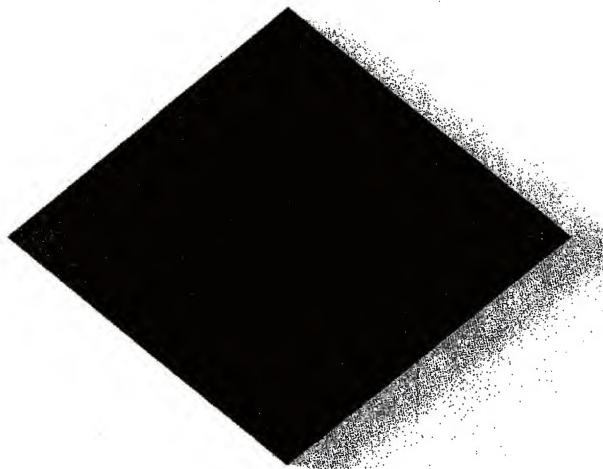
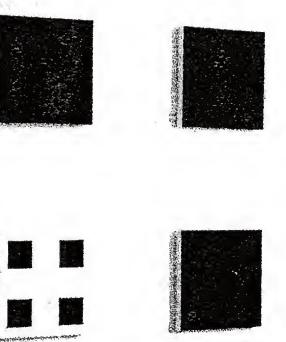
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- Inventaire (objets décrochés). Spec & Spec Editions (4 pages), 2004

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- Dictionnaire 2ème éd. 1998, 132 words/pages, English and French
- Do it yourself (text, 12 pages) 1998
- Bulletin 2001 (8 pages)
- 0,10 / Verticale, Horizontale. Texts by Aav and by Alain Viguier, 2002 (French and English, 36 pages)
- Bulletin 2004 (14 pages)

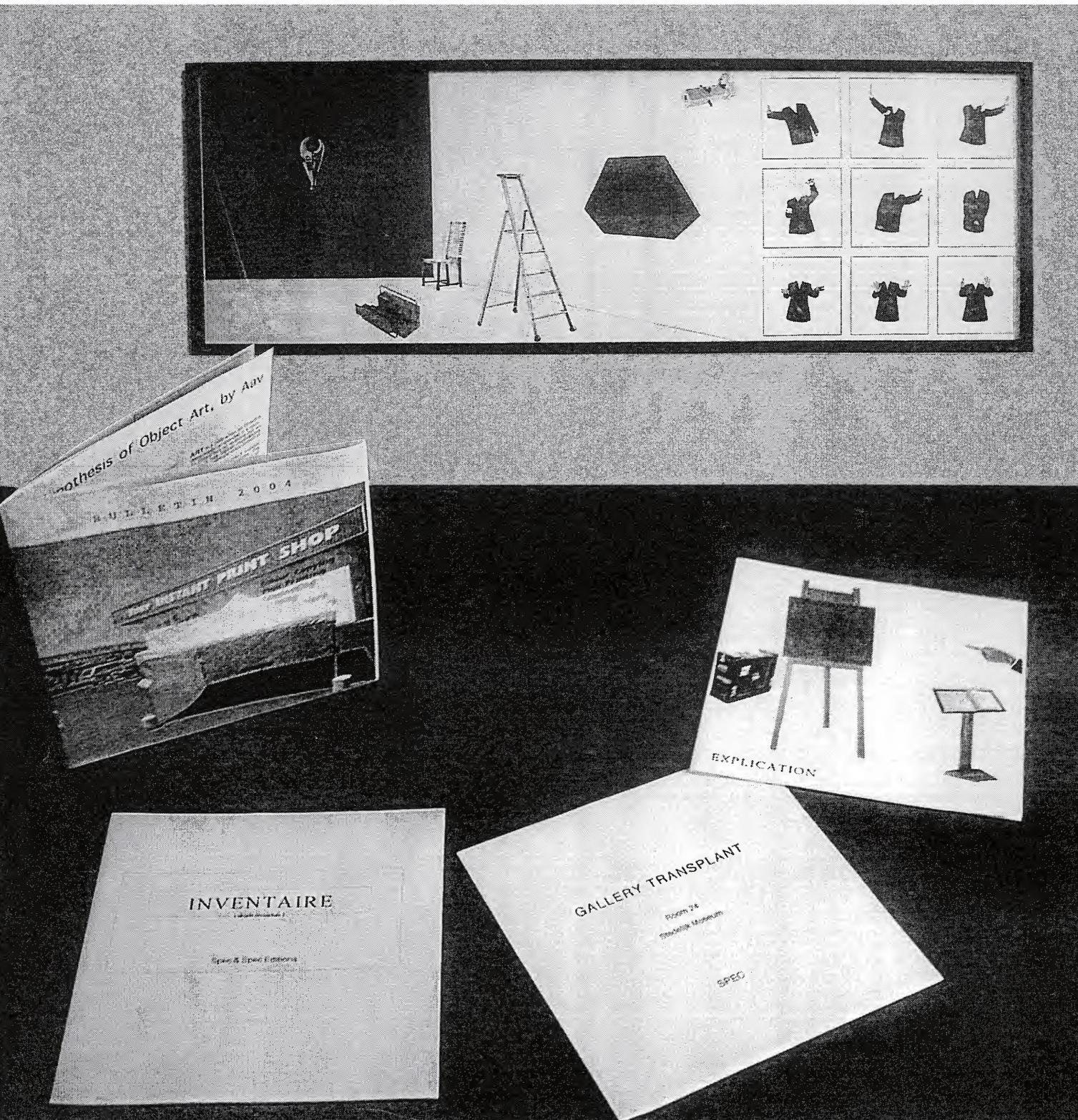
Unable to demonstrate that the original prints are more original than the specimens, Spec, henceforth, suspends the production of original prints.

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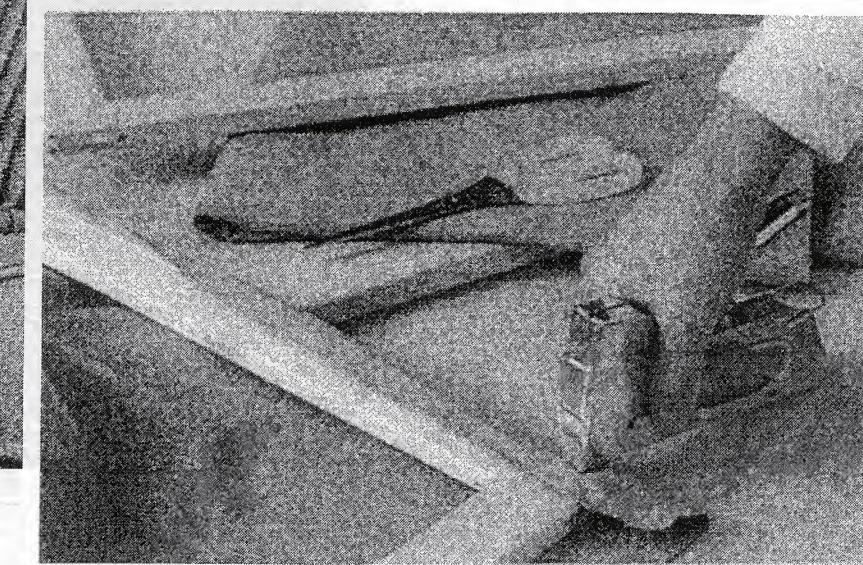
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K
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A



The Hypothesis of Object Art, by Aav

Object as **OBJECT**.

An Object breaks down to no other part than itself. It is One (according to Ockham's razor). Separate from all other things. Timeless. It has the appearance of the absolute.

Yet, an Object has no reasonable grounds to stand on. It only persists as a possible percept and concept, with an ability to be there at first sight (*prima facie*), with presence and grace (Beauty).

It has the appearance of the absolute.

It fails to achieve legitimate generality in reason and intersubjectivity.

And it only exists as a hypothetical possibility (IF).

There is no Object without someone to consider it as such. It is a verb.

It can only subsist as a particular.

A particular may be suspended outside space and time in an atomic individual, but this plane of generality is that of another "being" than the "being" of an object as a generality (an idol).

A **PANEL** is general (permanent, transferable).

It may or may not be considered as an Object (which is inherent to any form or material).

A ready-made panel is not a ready-made Object: its form can only be more or less adequate to be considered as an Object. Hence there is no art-Object.

A panel is artless; it is just a panel. Almost anyone can make a panel.

A panel may be considered as just a panel or as a monochrome painting (art), as an ironing-board, as a paint-shop colour-sample, etc., or as an Object.

These are not different points of view of the same object, but are altogether different objects.

An object as artwork or as colour-sample or an Idol (as generality) work differently to each other and to an object as Object; they don't DO the same things.

In each case a different Event is actualised and acted out.

ART is a verb when an Object is (temporarily) suspended in a noun. An Object has no relations but, as such, it has logical implications within the heterogeneous context of art and of art-life.

An explication doesn't explain something, it explicates the implications (If ..., Then ...) of something through its relations (interactions) with other things.

(IF..., THEN ...)

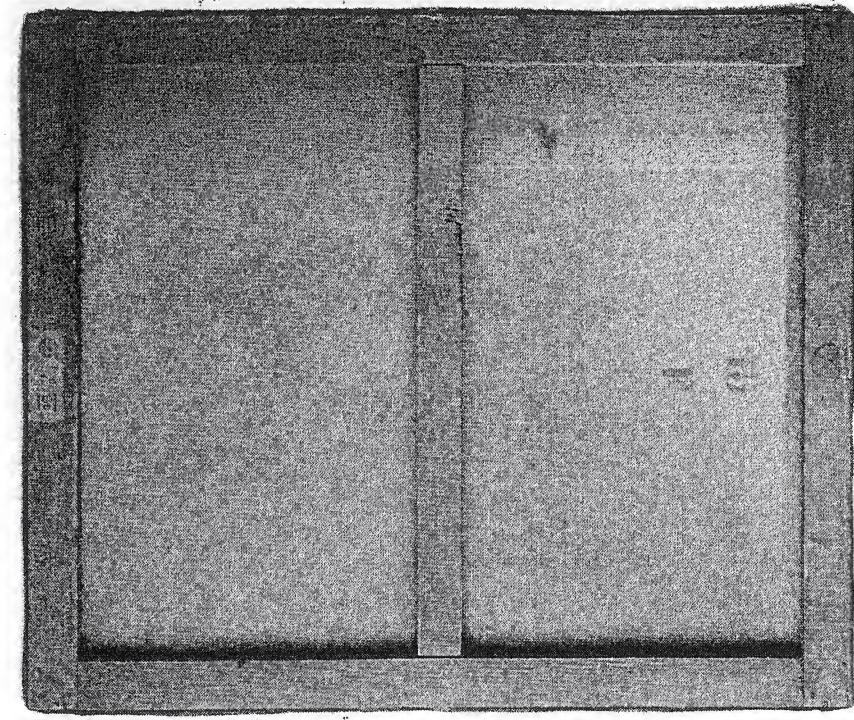
Rapports are logically implied between the ways a thing is treated and what this thing IS.

An Object's Event is made of a multiplicity of effects which go from potential to actual or from implication to explication and back again.

Being has no primacy over Event, roots over routes, "If" over "Then". Each is synchronic with the other. Both are initial and represent the same possibility (or impossibility).

OBJECT ART is not an art which does OR does not have limits, but an art which does AND does not have limits.

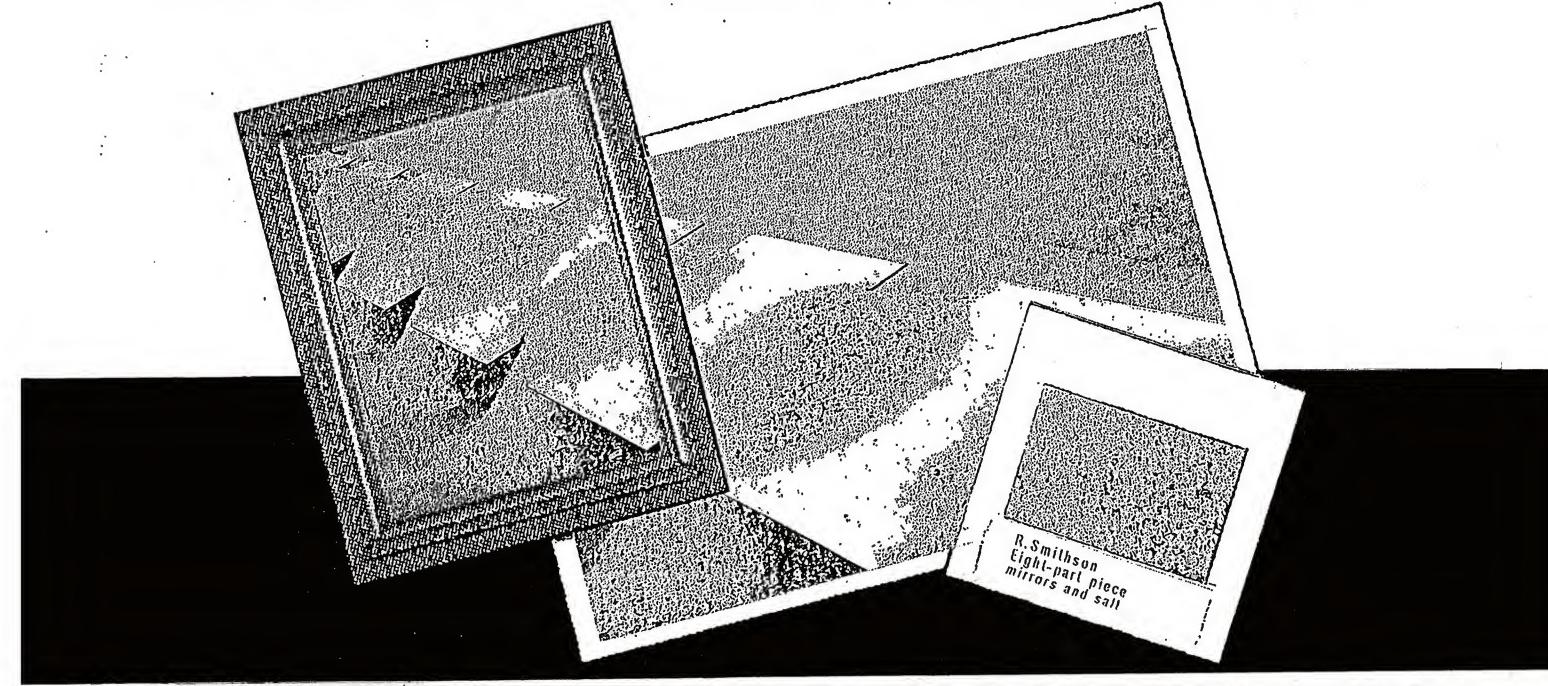
The art is in the relations one makes when showing and handling an Object in the context of art.



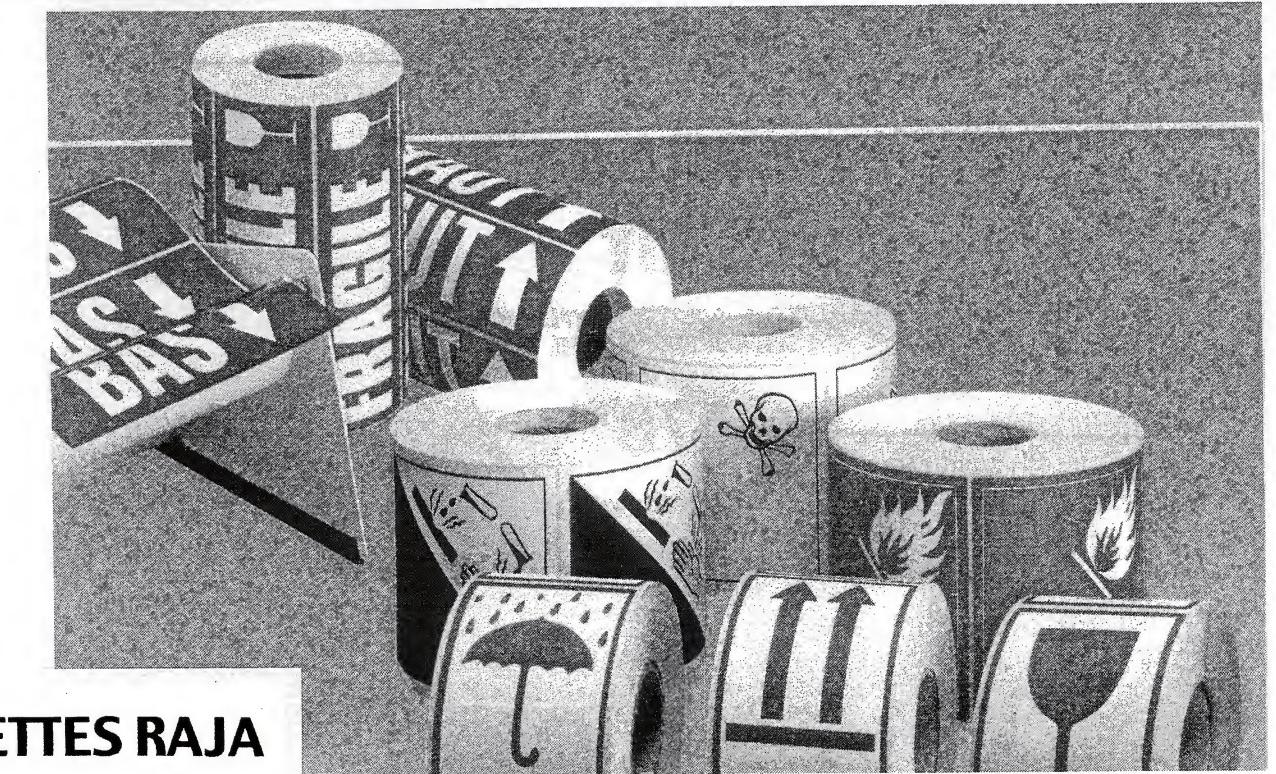
"Nous sommes derrière
beaucoup
de grands chefs-d'œuvre."

THE CITIBANK PRIVATE BANK

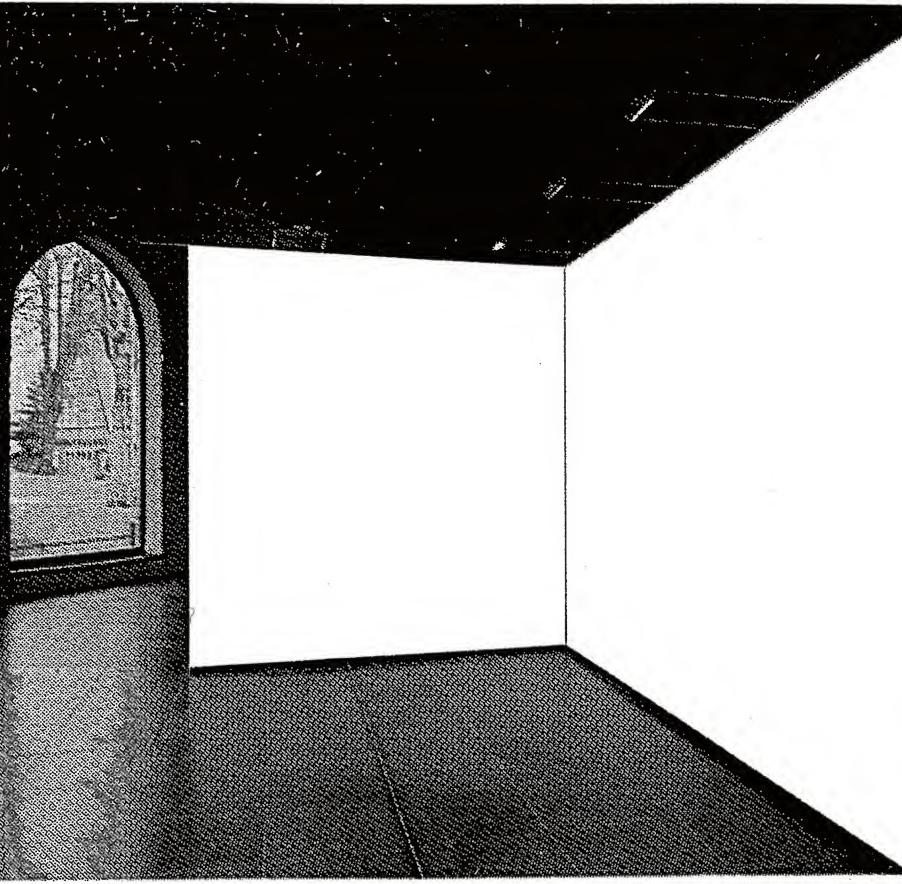
PHOTOGRAPHIC DOCUMENTATION OF ARTWORK



EMBALLAGE ET SIGNALISATION

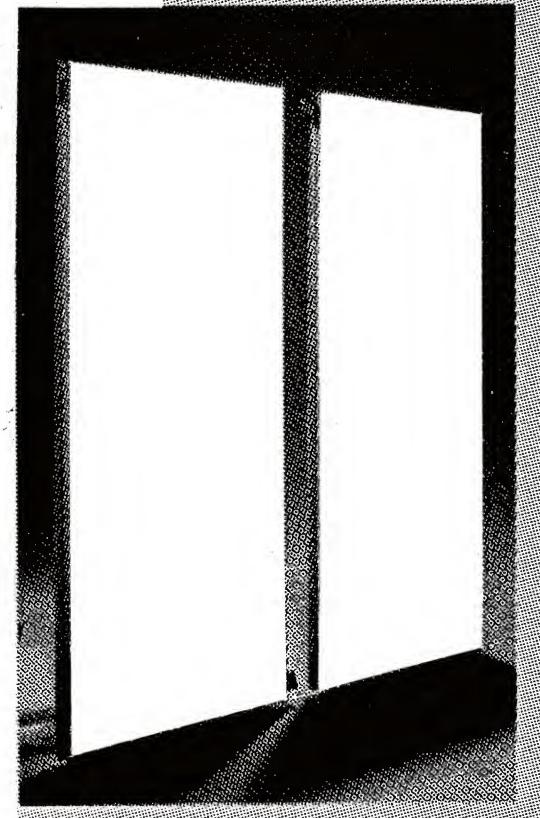


ETIQUETTES RAJA



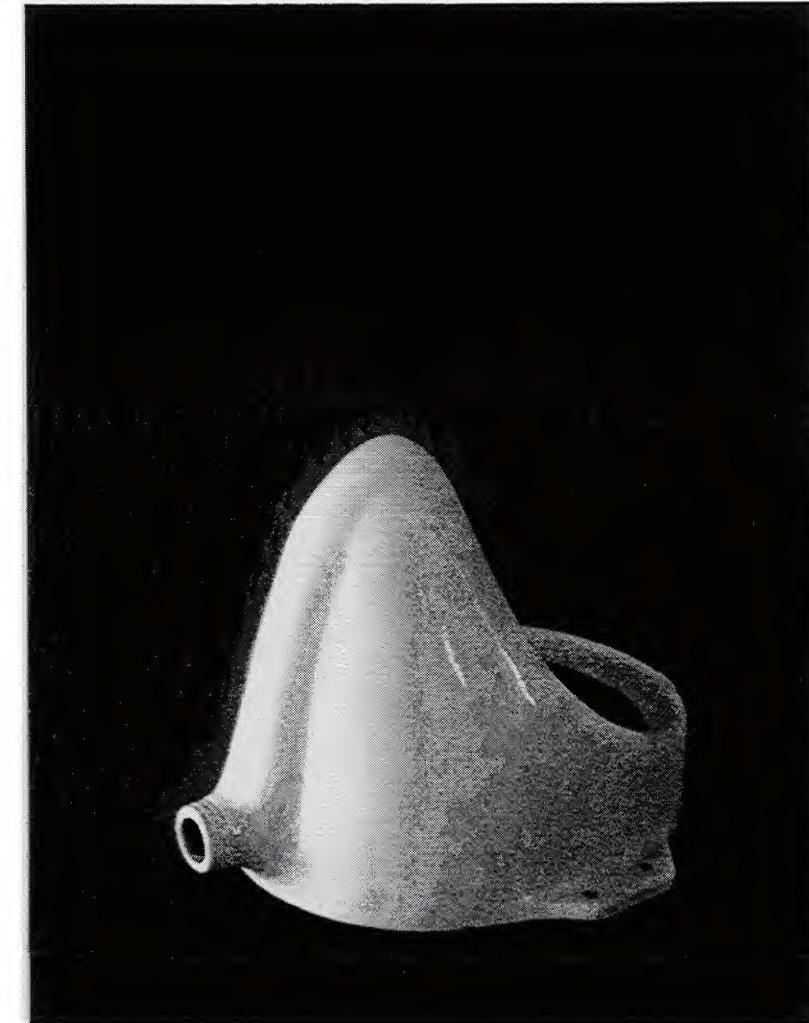
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